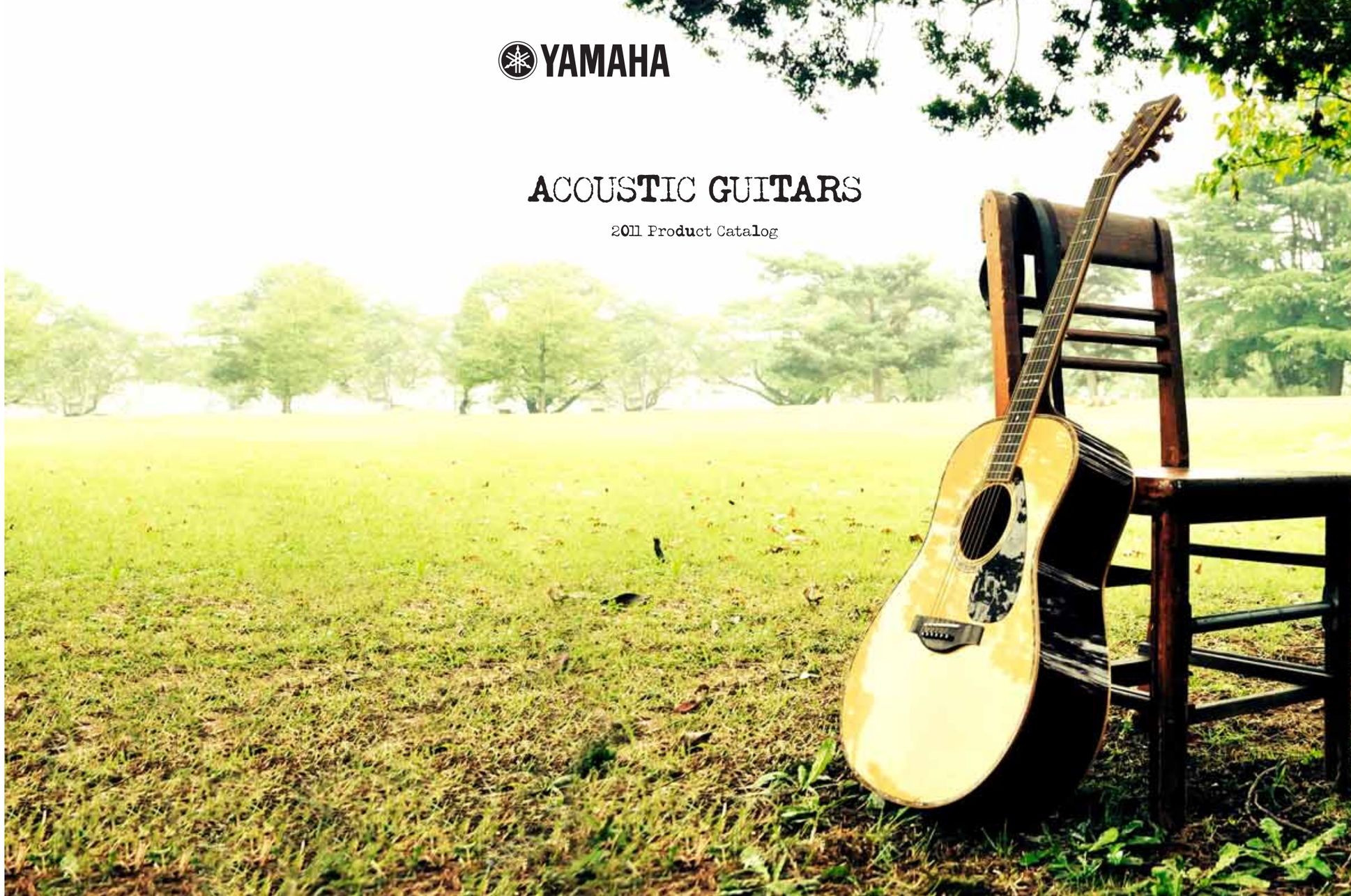
YAMAHA

ACOUSTIC GUITARS

2011 Product Catalog



www.yamaha.com

P10023129

PRINTED WITH SOY INK This document is printed on chlorine-free (ECF) paper with soy ink.

LAG1101CB Printed in Japan

Every second spent playing my 6-string is pure pleasure,
Its tone resonates throughout my body.
Clear and pure acoustic sound connects with my soul.

In our pursuit for the perfect sound, we have gone beyond looking for a better way to simply “amplify” acoustic tone, and focused on delivering true tone, without alteration, directly from the line out jack.
With this, we’ve added a newly developed pickup system to our electric acoustic guitar lineup. This new system is featured mostly on our LL series guitars, which is highly acclaimed for its rich, expressive tone and high quality sound. Our A.R.T. pickup system, which lets you adjust the amount of body resonance present in the sound, offers the most natural, dynamic and expressive electro-acoustic tone possible. We’ve also added our new SRT pickup system, which offers studio quality tone, without alteration, directly from the line out jack. Both of these advanced systems deliver beautiful acoustic tone that can be utilized even while playing live with a band.

LLX SERIES ORIGINAL JUMBO BODY

L Series...

Based on our original jumbo body shape, our flagship acoustic-electric LLX Series guitars enjoy great popularity among professional recording artists. Matching an A.R.T. pickup system to these LL series instruments delivers faithful reproduction of the wide dynamic range and balance characteristic of LL guitars, along with its clear, beautiful tone. Tops on the LLX36C/26C/26 are treated with Yamaha's exclusive A.R.E.* (Acoustic Resonance Enhancement) treatment that gives new instruments a mature sound right out of the box. The series offers cutaway and non-cutaway models.

Model	LLX36C	LLX26C / 26	LLX16	LLX6A
Top	Solid Engelman Spruce A.R.E*		Solid Engelman Spruce	
Back / Side	Solid Rosewood			Rosewood
Neck	Mahogany, Padauk (5ply)		Mahogany, Rosewood (3ply)	
Soundhole Rosette	Abalone & Wood		Wood(Black & White)	
Body Binding	Maple & Abalone	Maple	Ivory	
Preamp	System60 3-way A.R.T.			System57CB 3way A.R.T.

LLX36C A·R·E·)))

A.R.T. 3Way

Natural (NT)

LLX26C A·R·E·)))

A.R.T. 3Way

Natural (NT)

LLX16

A.R.T. 3Way

BrownSunburst (BS)

LLX Colors

Natural (NT)

Brown Sunburst (BS)

Tobacco Brown Sunburst (TBS)

Black (BL)

*LLX36,LLX26,LLX26C Natural Only

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 38 for more details. *A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details.

LSX SERIES SMALL BODY CUTAWAY

L Series...

Outstanding tonal balance and smaller dimensions are just a couple of reasons why this acoustic-electric version of the LS series is so popular among finger style guitarists. While the instrument produces excellent acoustic volume it is also equipped with our ground-breaking A.R.T. 3-way pickup system (System 60), which provides control of overtones and resonance for premium quality sound amplification. Tops on the LSX36C and LSX26C feature Yamaha's A.R.E.* (Acoustic Resonance Enhancement) treatment.

Model	LSX36C	LSX26C
Top	Solid Engelman Spruce A.R.E*	
Back / Side	Solid Rosewood	
Neck	Mahogany, Padauk (5ply)	
Soundhole Rosette	Abalone & Wood	Wood(Black & White)
Body Binding	Maple & Abalone	Maple
Preamp	System60 3-way A.R.T.	

LSX36C A·R·E·))

A.R.T. 3Way

LSX26C A·R·E·))

A.R.T. 3Way

LSX Colors

Natural (NT)

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 38 for more details.

LJX SERIES MEDIUM JUMBO CUTAWAY

L Series...

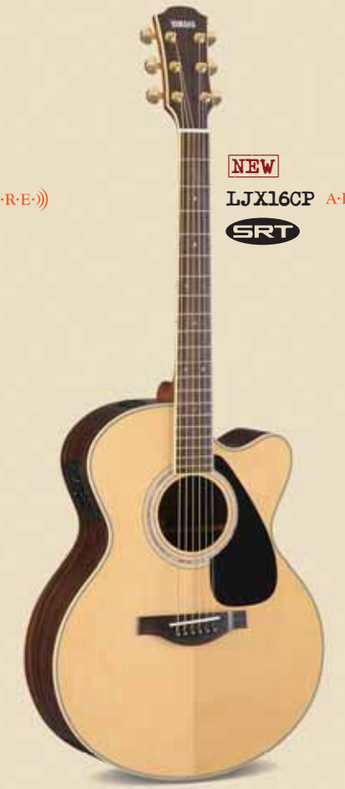
The LJX body is designed to provide playing comfort when seated. The LJX26CP and 16CP both incorporate Yamaha's newly developed SRT system (see page 19 for further information). The LJX36 utilizes Yamaha's exclusive A.R.T. technology and a 3-way configuration to deliver strong low-end tone with outstanding presence. Strummed or playing lead, it delivers a wide dynamic range, clear sound, and excellent response.
Tops on the LJX36C, LJX26C/CP and LJX16CP feature Yamaha's A.R.E* (Acoustic Resonance Enhancement) treatment.

Model	LJX36C	LJX26CP	LJX26C	LJX16CP	LJX6CA
Top	Solid Engelman Spruce A.R.E*				Solid Engelman Spruce
Back / Side	Solid Rosewood				Rosewood
Neck	Mahogany, Padauk (5ply)			Mahogany, Rosewood (3ply)	
Soundhole Rosette	Abalone & Wood		Wood(Black & White)	Abalone	
Body Binding	Maple & Abalone	Maple		Ivory	
Preamp	System60 3-way A.R.T.	System62 SRT	System60 3-way A.R.T.	System62 SRT	System57CB 3way A.R.T.

NEW

LJX26CP A·R·E·))

SRT



NEW

LJX16CP A·R·E·))

SRT

LJX6CA

A.R.T. 3Way

LJX Colors

Natural (NT)

*About SRT, please refer to page 19-20 for more details. *A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details.

PRODUCTS
YAMAHA

CPX15II SERIES COMPASS

The CPX15II series instruments are high-quality, hand crafted electric-acoustic guitars. The lineup consists of five instruments that are cosmetically themed, four for the four points of the compass, north, south, east, and west, and the fifth carrying a nautical theme. The CPX15II is the base model in the Compass series and features Yamaha's A.R.T. (Acoustic Resonance Transducer) 3-way pickup System.

Model	CPX15II	CPX15EII	CPX15WII	CPX15SII	CPX15NII
Top	Solid Spruce				
Back / Side	Indian Rosewood	Quilted Mahogany	Walnut	White Sycamore	
Neck	Mahogany				
Inlay	RW, African MH,PD,EOP	PD,MH,African MH,RW	MH,PD,EB,RW,African MH	PD,MH,African MH,RW	Abalone, Orange Acrylic
Binding	Ivory				
Preamp	System59 3way A.R.T.				

Natural (NT) | Sand Burst (SDB) | Antique Violin Sunburst (AVS) | Miami Ocean Blue (MOB) | Blond White (BW)

CPX15II

An image of sailing vessels in search of new worlds is the theme used on the CPX15II. Signal flag position markers adorn the neck while beautiful inlay work depicting three billowing flags surrounds the sound hole.

CPX15EII EAST VERSION

Mystical scenes of ancient Egypt are the theme for the East model. The 12th fret position marker is an exquisite Eye of Horus design done in blue. The sound hole is surrounded by ancient hieroglyphic inlay work.

CPX15WII WEST VERSION

The West model evokes images of dry winds blowing across broad American landscapes. Fret markers are based on designs of Native American concho ornaments and long horn inlay surrounds the sound hole.

CPX15SII SOUTH VERSION

The South model depicts Caribbean seas with its deep ocean blue hue. Position markers create a scene of coconut leaves shining with the light reflected off of the waves. Inlay around the soundhole depicts a beach scene changing from evening to night.

CPX15NII NORTH VERSION

The North model evokes images of frozen north. Fret markers are whale's tails rising above the water's surface, which is represented by the frets. Intricate inlay work around the soundhole features exquisite images of the midnight sun and aurora.

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details. *Some models may not be available in some countries.

CPX SERIES COMPASS NEW

CPX is great for any purpose. It satisfies your need in acoustic guitar anywhere from living room, studio to stage. It plays naturally unplugged and it screams when lined out. The deep body CPX produces rich acoustic tone and resonance. Great tonal range, from deep low to silky high, this is a loud, boomy, yet sensitive acoustic guitar. Even with terrific body resonance, feedback is well-controlled. Because of the special bracing pattern and new Yamaha's original calibrated preamp, you will never experience feedback.

Model	CPX1200	CPX1000	CPX700II / 700II-12	CPX500II
Top	Solid Spruce			Spruce
Back / Side	Solid Rosewood	Flamed Maple	Nato	
Soundhole Rosette	Mahogany	Abalone	Black & White Multi	Abalone
Body Binding	Mahogany	Ivory		
Preamp	System62 SRT	System63 SRT	System64 1 way A.R.T.	System65

Vintage Sunburst (VS) | Translucent Black (TBL) | Ttinted (T) | Natural (NT) | Dark Red Burst (DRB)

CPX Colors

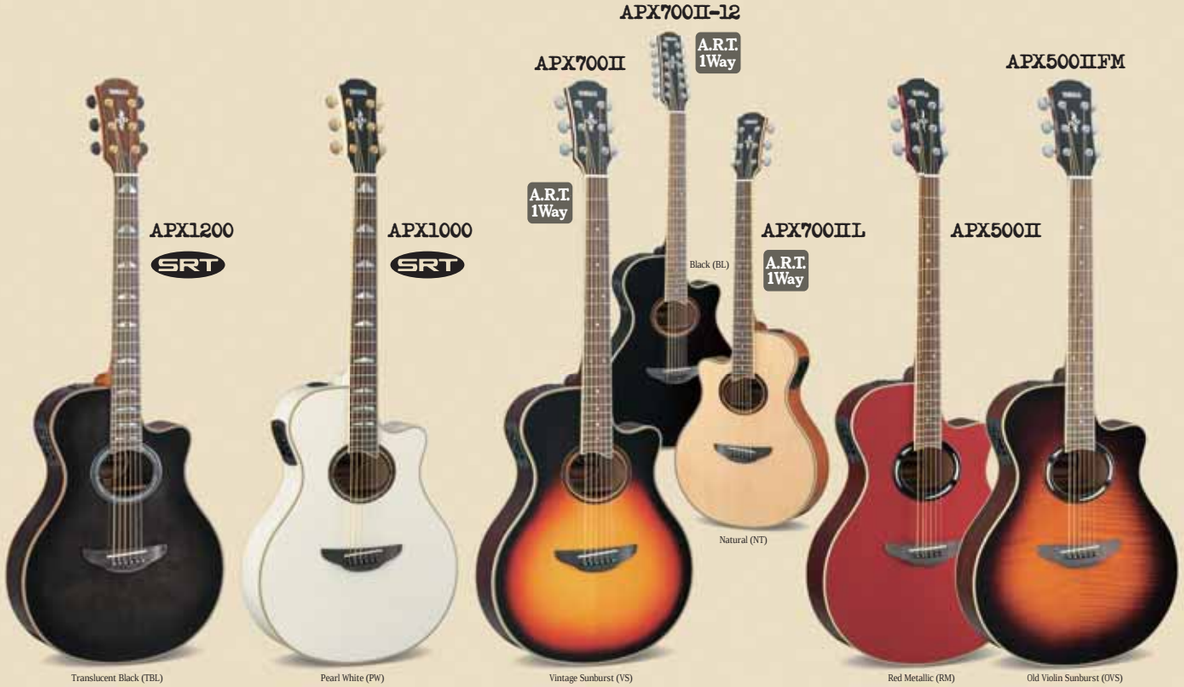
	Translucent Black (TBL)	Black (BL)	Ultramarine (UM)	Dusk Sun Red (DSR)	Dark Red Burst (DRB)	Old Violin Sunburst (OVS)	Vintage Sunburst (VS)	Brown Sunburst (BS)	Sand Burst (SDB)	Tinted (T)	Natural (NT)
CPX1200	●	--	--	--	--	--	●	--	--	--	--
CPX1000	●	--	●	--	--	--	--	●	--	--	●
CPX700II	--	●	--	●	--	--	--	--	●	●	●
CPX700II-12	--	--	--	--	--	--	--	--	--	--	●
CPX500II	--	●	--	--	●	●	--	--	--	--	--

*About SRT, please refer to page 19-20 for more details. *A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details.

APX SERIES NEW

Since its introduction in 1987, the APX series has always been at the heart of the electric-acoustic guitar scene. Its great playability makes it perfect for performing and an excellent gigging guitar. Thin-line bodies make them comfortable and easy to play while cutaway designs offer greater access to high frets. Their designs also make the transition from playing an electric guitar smoother than ever. Specially designed non-scalloped X-type bracing allows the guitar's top to sing and maximizes the resonance of the unique body shape for a full, natural tone. The line also offers some stunning color variations.

Model	APX1200	APX1000	APX700II/700II-12/700IIL	APX500II	APX500IIFM
Top	Solid Spruce			Spruce	Flamed Maple
Back / Side	Solid Rosewood	Flamed Maple	Nato		
Soundhole Rosette	Abalone APX RING	Rosewood & Abalone	Rosewood & Mahogany	MOP APX RING	
Body Binding	Mahogany	Ivory			
Preamp	System62 SRT	System63 SRT	System64 1way A.R.T.	System65	



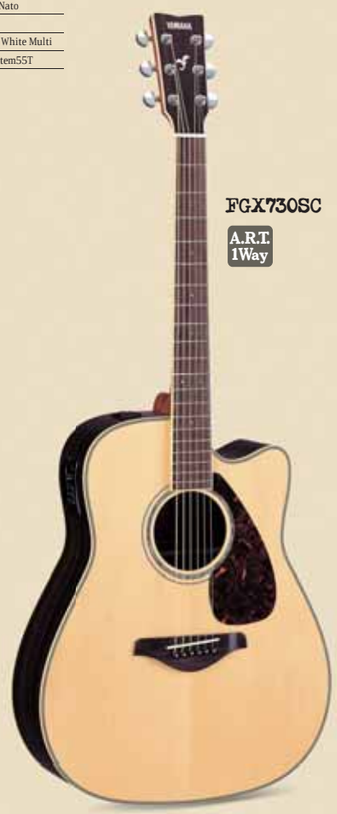
APX Colors	Translucent Black (TBL)	Mocha Black (MBL)	Black (BL)	Oriental Blue Burst (OBB)	Red Metallic (RM)	Crimson Red Burst (CRB)	Old Violin Sunburst (OVS)	Vintage Sunburst (VS)	Brown Sunburst (BS)	Sand Burst (SDB)	Natural (NT)	Vintage White (VW)	Pearl White (PW)
APX1200	●	--	--	--	--	--	--	--	--	--	●	--	--
APX1000	--	●	--	--	--	●	--	--	--	--	●	--	●
ACPX700II	--	--	●	--	--	--	--	●	●	●	●	--	--
APX700II-12	--	--	●	--	--	--	--	--	--	--	●	--	--
APX500II	--	--	●	●	●	--	●	--	--	--	●	●	--
APX500IIFM	--	--	--	--	--	--	●	--	--	--	--	--	--

*About SRT, please refer to page 19-20 for more details. *A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details.

FGX SERIES TRADITIONAL WESTERN BODY CUTAWAY

The FGX730SC is the acoustic-electric version of the FG730S. Features inherited from the L Series, such as non-scalloped X bracing and a reverse L block neck attachment, make it an instrument of high quality. Equipped with an A.R.T. 1-way pickup system (System 56), it delivers a clear, bright tone, typical of FG guitars, and performs just as well whether playing accompaniment or lead. Onboard electronics that include a 3-band equalizer with an adjustable mid-range frequency and a tuner make it a perfect instrument for performing live.

Model	FGX730SC	FGX720SCA
Top	Solid Spruce	
Back / Side	Rosewood	Nato
Soundhole Rosette	Abalone	
Body Binding	Ivory	Black & White Multi
Preamp	System56CB A.R.T. 1-way	System55T



FGX730SC

A.R.T. 1Way

Natural (NT)

FGX Colors

Natural (NT)

Brown Sunburst (BS)

Black (BL)

FX SERIES

This model inherits the design philosophy of the FG and FGX guitars to deliver excellent sound quality at a reasonable price.

Model	FX370C	FX310A*
Top	Spruce	
Back / Side	Nato	Meranti
Preamp	System58	System53

FX370C

Tobacco Brown Sunburst (TBS)

FX Colors

Natural (NT)

Tobacco Brown Sunburst (TBS)

Black (BL)

*FX310A Natural Only

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details. *Sold as the FX325 (same spec) in the U.S.

FSX SERIES SMALL BODY CUTAWAY

The FSX line is the most recent addition to the FS series. The FSX730SC and 720SC both deliver dynamic acoustic sound from compact body designs that are derived from the FS720. They are a great choice for players that prefer the comfort that their smaller body designs supply and are also perfect for finger picking styles. The FSX730SC features an A.R.T one-way pickup system (System 56) that delivers genuine acoustic tone. On-board electronics include a chromatic auto tuner, 3-band equalizer, and an adjustable mid frequency control.

Model	FSX730SC	FSX720SC
Top	Solid Spruce	
Back / Side	Rosewood	Nato
Soundhole Rosette	Abalone	Black & White Multi
Body Binding	Ivory	
Preamp	System56CB A.R.T. 1-way	System55T

Natural (NT)

Black (BL)

Brown Sunburst (BS)

FSX Colors

Natural (NT)

Brown Sunburst (BS)

Black (BL)

FJX SERIES MEDIUM JUMBO BODY CUTAWAY

These medium jumbo-bodied guitars are noted for their well-defined bass, wide dynamic range, plus clear and exceptional response. Both the FJX730SC and 720SC have inherited quality features from our L Series such as their non-scalloped X bracing and reverse L block neck attachment. The FJX730SC features an A.R.T 1-way pickup system (System 56) that faithfully reproduces the dynamic sound produced by its medium jumbo body. Onboard electronics include a chromatic auto tuner and 3-band equalizer.

Model	FSX730SC	FSX720SC
Top	Solid Spruce	
Back / Side	Rosewood	Nato
Soundhole Rosette	Abalone	Black & White Multi
Body Binding	Ivory	
Preamp	System56CB A.R.T. 1-way	System55T

Black (BL)

Brown Sunburst (BS)

Natural (NT)

FJX Colors

Natural (NT)

Brown Sunburst (BS)

Black (BL)

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 21-22 for more details.

SILENT GUITAR™ NEW

At home or on the road, with headphones or direct into a recording console, in the rehearsal studio or on a stage in front of 20,000 fans, the Silent Guitar performs perfectly while offering something more… the ability to really have your music with you, wherever you are. The Silent Guitar was developed to allow guitarists to play anywhere, anytime, without limitations.

Model	SLG130NW	SLG110N	SLG110S
Body	Maple		
Neck	Mahogany		
Strings	Nylon Guitar Strings		Steel Guitar Strings

SLG130NW

SLG130NW offers real classical guitar experience with conventional classical guitar neck construction. Ebony fingerboard for tight and clear sound, Rosewood/Maple frames for woody feel, Light Amber Burst for the taste of high-end... Both sound and appearance tops the series.

Light Amberburst (LAB)

SLG110N

Comparing to orthodox classical guitars, its slimmer neck and lower action lets players create more aggressive style.

Tobacco Brown Sunburst (TBS)

SLG110S

Neck shape, string scale (634mm) sharing the same design concept as acoustic guitars, SLG110S is truly for acoustic, electric guitar players.

Black Metallic (BM)

SLG Colors	Light Amberburst (LAB)	Natural (NT)	Tobacco Brown Sunburst (TBS)	Black Metallic (BM)
SLG130NW	●	--	--	--
SLG110N	--	●	●	●
SLG110S	--	●	●	●

SRT Series

System 62/63

SRT Delivers Amazingly Authentic Acoustic Tone

When professional guitarists want to record real acoustic guitar tone, they'll record the guitar with a microphone. That holds true for guitarists who prefer using electric-acoustics on stage as well. Electric-acoustics are very effective in live situations due to their ability to adjust sound and balance volume with the other instruments in the band. But the sound that electric-acoustics deliver is merely the amplified sound from a pick-up attached to the bridge or the top, and lacks true acoustic resonance and ambiance. True acoustic guitar tone that you hear on recordings only exists in the recording studio where experienced sound engineers have the means to capture that sound.

Yamaha's new SRT system lets you create that same studio recorded sound. The system lets you choose from three different high-end mic types as well as mic positioning. It also lets you obtain more detailed sound by blending the sound with that from the piezo pickup and adjusting resonance.

The SRT series brings studio quality acoustic guitar sound to the stage that will amaze your audiences.

Advanced Features for Playing Live and Recording

Three High-End Mic Types

Select from models of three microphones most-favored by recording engineers around the world. (Mic models are created using data collected from these microphones.)

Type 1: Neumann U67
Vintage condenser large Diaphragm microphone known for its wide frequency range and dynamic response. Good for all musical playing styles, follows phrasing well. Recommended for comping and rock playing.

Type 2: Neumann KM56
Vintage condenser small Diaphragm microphone known for its known for smooth, accurate and delicate high-end. Recommended for arpeggios, ballads, finger picking, etc.

Type 3: Royer R-122
Modern ribbon microphone known for its soft response with a gentle high-end and thick and warm tone. Smooths hard picking into a rounder tone. Recommended for Jazz and Blues playing.

Adjustable Body Resonance

The RESONANCE knob allows you to add body resonance to the sound, emphasising the natural tone of the guitar.

* The RESONANCE control is only effective on the mic sound.

Less resonance

More resonance

★ Keep Feedback Under Control

These instruments incorporate Yamaha's original A.F.R. (Auto Feedback Reduction), which automatically detects the frequency causing the feedback and applies a notch filter to suppress the problem frequency. When feedback occurs, simply switch the A.F.R. button ON. Up to five filters can be applied.

Professional Mic Positions

Choose miking positions close or far.

FOCUS:
On mic setting (mic positioned 20-30cm from the guitar). Captures string and body resonance clearly to deliver a fat, expansive sound and excellent projection.

WIDE:
On Mic combined with Off Mic setting (mic positioned a few meters away from the guitar). Close to the ambient sound that the ear hears when listening to a guitar. Recommended for solo and ensemble playing.

Blending Piezo and Mic Sound Sources

Blend piezo pickup and microphone sources to create a wide palette of tonal variations. Blending the sound from the piezo pickup with the sound from the built-in mic adds sharpness.

(full left)
Piezo pickup only

(full right)
Mic sound only

Pickup/Preamplifier System for Electric Acoustic Guitars

A.R.T. Pickup System

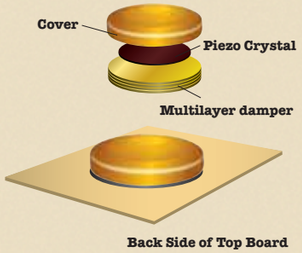
A.R.T. (Acoustic Resonance Transducer) technology

Newly developed contact pickup

Unique multilayer structure achieves optimum dynamic balance.

Yamaha electric acoustic guitars have consistently used piezo pickups to reproduce the pure sounds of the acoustic guitar. But piezo pickups tended to overreact to changes in attack, which in turn caused distortion. To achieve ideal playability, we had to improve the way that these dynamics were controlled.
To provide a solution to this issue, the new pickup was designed with a multilayer structure consisting of six layers of different materials. This dampens excessive vibration from the topboard while picking up small resonances to achieve ideal sensitivity and outstanding dynamic balance. Also, because the pickup is fitted directly beneath the topboard, it functions as a transducer attached to the body.

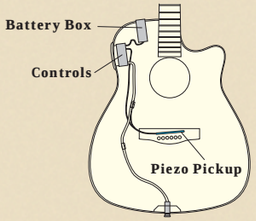
Contact Pickup



3-way configuration

In addition to two main pickups mounted under the saddle, this system has one each on the bass and treble sides to capture the vibrations of the entire length of the strings and body, as well as the sound's bass and treble components. The pickups are laid out in such a way as to achieve clear reproduction even during high-position soloing.

Pickup System



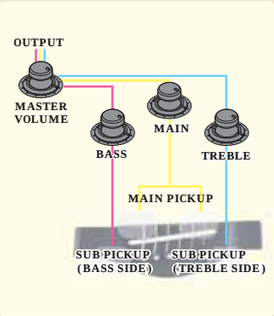
Non-A.R.T. models

Controls for the under bridge mounted piezo pickup are mounted on the instrument's side for optimum access. The battery compartment is also located on the side, close to the neck, to provide easy replacement.

A.R.T. Preamp Systems

3-way configuration

System60

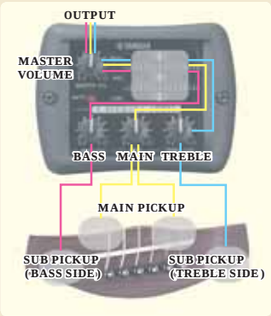


①Master Volume ③Main
②Bass ④Treble

Offers separate controls for main and the two sub pickups (bass and treble). It also has a Master Volume control for final output level adjustment.
The preamplifier has only four controls on the body side so as to minimize impact on body resonance. These push-push knobs fit into the body when not in use.

Models: LX36C/26C/26/16

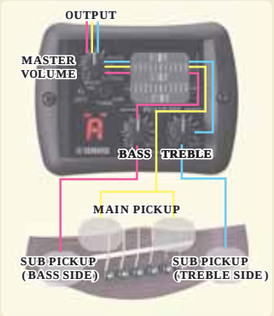
System59



This system offers individual controls for the main pickup and two sub pickups (bass and treble). It also has a 3-band equalizer and Master Volume for fine tone tailoring.

Models: CPX15II

System57/57CB

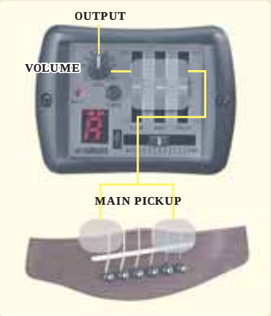


The main pickups are controlled via the master volume, while the bass and treble pickups are controlled independently. The system is also equipped with a 3-band equalizer for versatile sound production that fully satisfies the musician's creative demands.
The onboard tuner is easy to view on stage, even under low light conditions.

Models: LLX6A, LJX6CA

1-way configuration

System56/56CB



This configuration features one main pickup system consisting of two pickups underneath the saddle. The 3-band equalizer gives the ability to control the mid-range for versatile sound creation that meets the musician's needs. The system is also equipped with an onboard tuner for optimum usability.

Models: FGX730SC,FJX730SC

System64

System 64 is an original preamp system newly designed and developed by Yamaha's guitar development team. The 1-way system incorporates two contact pickups mounted inside of the body underneath the saddle. Best matching between guitar and pickup was obtained through numerous trials using a number of voice variations in order to produce the most authentic acoustic tone possible. The system is powered by easy to obtain AA-size batteries that provide a stable power supply for improved sound quality. The system also includes a high-precision tuner.

Models: CPX700II,700II-12, APX700II,700II-12,700II-L

Preamp Systems

System65

System 65 features an under-saddle piezo pickup developed by Yamaha. Controls include a 3-band equalizer, an adjustable mid-range frequency control, and a precision chromatic tuner for optimum sound tailoring. The system is powered by easy to obtain AA-size batteries that provide a stable power supply for improved sound quality.

System55T

This is a tuner-equipped version of System55. The chromatic tuner is accurate, easy to use and easy to view. You can use the tuning mode by pressing a single button even if you have no cable connected. Turning the tuner on or off will not affect the output in any way.
The tuner also comes with a one-minute auto-off timer to save battery power.

System53 for FX310A

One-way active preamp and piezo pickup system includes separate bass and treble tone controls plus a gain control for flexible sound shaping. Battery check switch and indicator also included.

System58/46N/48

One-way system includes a 3-band equalizer with an adjustable midrange frequency control and master volume. System 46N/48 are optimized for use with nylon string guitars. The functions are the same as those of System58.

CLOSE 22:30
042-530-6614
TODAYS OPEN
BIKERS PARKING ONLY
HISTORIC
US
66
DEM

LL SERIES ORIGINAL JUMBO BODY

L Series ...

The L-Series are Yamaha's flagship line of acoustic guitars—instruments loved by artists from a wide range of musical genres. The LL Series sound has been polished and refined over the years through the advice of artists from all over the world. They deliver rich volume, clear resonance, excellent projection, a wide dynamic range, and a well-defined tone. High-end models are handcrafted and feature our A.R.E. (Acoustic Resonance Enhancement) technology on tops made from select materials. These are hallmark instruments designed and crafted especially for professionals.

Model	LL36	LL26	LL16/16-12/16-L	LL6
Top	Solid Engelman Spruce A.R.E*		Solid Engelman Spruce	
Back / Side	Solid Rosewood			Rosewood
Neck	Mahogany, Padauk (5ply)		Mahogany, Rosewood (3ply)	
Soundhole Rosette	Abalone & Wood	Wood(Black & White)	Abalone	
Body Binding	Maple & Abalone	Maple	Ivory	

Natural (NT)

Natural (NT)

Brown Sunburst (BS)

LL Colors

Natural (NT)

Brown Sunburst (BS)

Tinted (T)

*LL36, LL26, LL16, LL16-12, LL16-L Natural Only

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 38 for more details.

LS SERIES SMALL BODY

L Series...

The grand auditorium sized LS body has a long history. Its compact body with full size body depth offers excellent volume that cannot be found in compact body guitars. Its well-balanced tone and beautiful resonance are perfect for finger style playing. High-end models are handcrafted and feature our A.R.E. (Acoustic Resonance Enhancement) technology.

Model	LS36	LS26	LS16	LS6
Top	Solid Engelman Spruce A.R.E*		Solid Engelman Spruce	
Back / Side	Solid Rosewood			Rosewood
Neck	Mahogany, Padauk (5ply)		Mahogany, Rosewood (3ply)	
Soundhole Rosette	Abalone & Wood	Wood(Black & White)	Abalone	
Body Binding	Maple & Abalone	Maple	Ivory	

Natural (NT)

Natural (NT)

Natural (NT)

LS Colors

Natural (NT)

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 38 for more details.

LJ SERIES MEDIUM JUMBO BODY

L Series...

The medium jumbo sized LJ is designed to rest securely yet comfortably on the guitarist's leg when seated. It produces a low range with great presence, a wide dynamic range, and clear tone with excellent response that plays well whether strumming or playing lead. High-end models are handcrafted and feature our A.R.E (Acoustic Resonance Enhancement) technology.

Model	LJ36	LJ26	LJ16	LJ6
Top	Solid Engelman Spruce A.R.E*		Solid Engelman Spruce	
Back / Side	Solid Rosewood			Rosewood
Neck	Mahogany, Padauk (5ply)		Mahogany, Rosewood (3ply)	
Soundhole Rosette	Abalone & Wood	Wood(Black & White)	Abalone	
Body Binding	Maple & Abalone	Maple	Ivory	

Natural (NT)

Natural (NT)

Natural (NT)

LJ Colors

Natural (NT)

FG SERIES TRADITIONAL WESTERN BODY

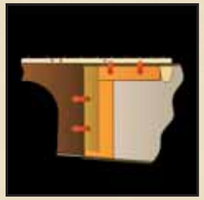
Around for over 40 years now, the FG Series offers outstanding quality throughout with features like non-scalloped X-bracing and reverse L block neck joints, which were originally developed for the "L" Series guitars. Solid tops provide excellent cost performance and extended quality while delivering the clear sound characteristic of the FG series. All in all, an excellent instrument truly enjoyable to play.

Natural (NT)

Vintage Cherry Sunburst (VCS)

Head Design

Real mother-of-pearl inlay on the headstock is standard on all models and adds a touch of class not found in this price range.



Neck Block

Yamaha's original "L" block design offers faster transfer of string vibration to the guitar's body for greater depth and/tone while enhancing stability around the neck joint.

Large Bridges

The large bridge offers greater transfer of string vibration to the body producing a tight and clear mid-range with full, balanced tone. Smooth lines and edges keep the playing surface unencumbered.

THIS AREA IS
SELF SERVICE
YOUR MOM WANNA

FG SERIES TRADITIONAL WESTERN BODY

These instruments deliver outstanding cost performance with quality features like non-scalloped X-bracing and reverse L block neck joints.

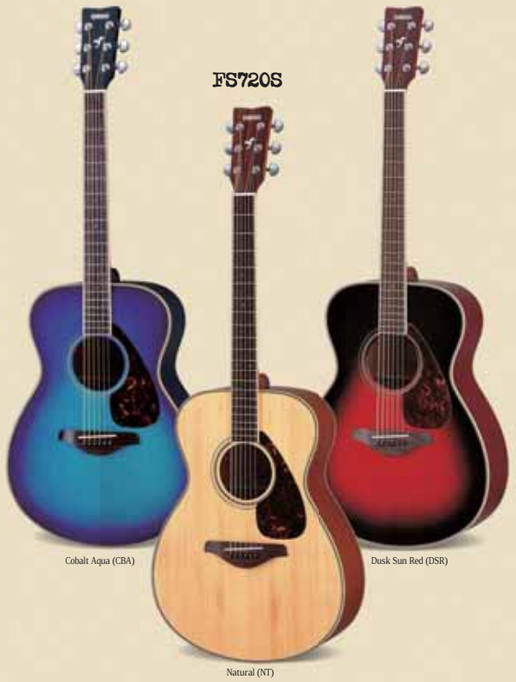
Model	FG750S	FG740SFM	FG730S	FG720S/720S-12/700SL	FG700S/700MS
Top	Solid Spruce				
Back / Side	Flamed Maple		Rosewood	Nato	
Soundhole Rosette	Rosewood & Mahogany	Abalone		Black & White Multi	
Body Binding	Rosewood	Ivory			Black

FG Colors	Black (BL)	Oriental Blue Burst (OBB)	Dusk Sun Red (DSR)	Brown Sunburst (BS)	Tobacco Brown Sunburst (TBS)	Vintage Cherry Sunburst (VCS)	Natural (NT)
FG750S	--	--	--	--	--	--	●
FG740SFM	--	--	--	--	--	●	●
FG730S	--	--	--	--	●	●	●
FG720S	●	●	●	●	--	--	●
FG720S-12/720SL	--	--	--	--	--	--	●
FG700S/700MS	--	--	--	--	--	--	●

FS SERIES SMALL BODY

The FS line is a compact version of the FG Series. Designed with a full-sized body depth delivers rich low-end tone that contradicts its compact size. Its short scale makes it an excellent choice for guitarists with small hands.

Model	FS720S
Top	Solid Spruce
Back / Side	Nato
Soundhole Rosette	Black & White Multi
Body Binding	Ivory



FS720S Colors	Black (BL)	Cobalt Aqua (CBA)	Dusk Sun Red (DSR)	Tobacco Brown Sunburst (TBS)	Natural (NT)

F SERIES

The F Series is based on our FG Series guitars and delivers outstanding durability and excellent cost performance.

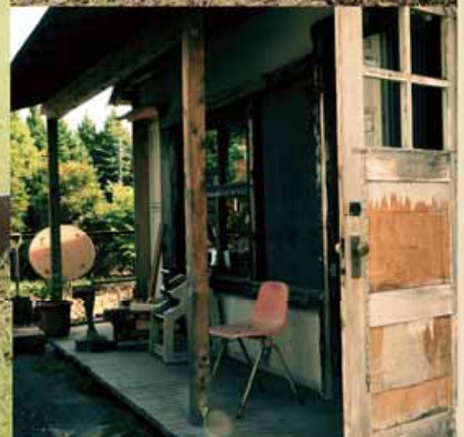
Model	F370	F310
Top	Spruce	
Back / Side	Nato	Meranti

F310P

Package Model of F310/F310TBS
CONTENTS: Gig bag, Pitch pipe, String set, Strap, String winder, Capo, Picks
Color: Natural (NT), Tobacco Brown Sunburst (TBS)
Not available in the U.S.

F Colors	Black (BL)	Tobacco Brown Sunburst (TBS)	Cherry Sunburst (CS)	Natural (NT)
F370	●	●	--	●
F310	--	●	●	●

*Sold as the F325 (same spec) in the U.S.



JR SERIES COMPACT SIZE GUITAR

The new JR2 is a compact acoustic guitar modeled after our long selling FG series. Its compact size and authentic acoustic tone make the JR2 an excellent take along, play anywhere guitar. Great for campfire sing alongs, road trips, or anywhere you want to be able to play. A mahogany finish back offers A mahogany finish UTF back & side offers beautiful looks and the instrument comes with a durable case.

Model	JR2	JR1
Top	Spruce	
Back / Side	Mahogany Finish UTF (Ultra Thin Film)	Meranti

Natural (NT)

Natural (NT)

JR Colors	Tobacco Brown Sunburst (TBS)	Natural (NT)
JR2	●	●
JR1	--	●

L Series Common Features

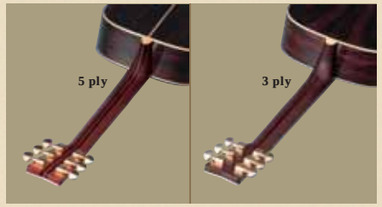
L Series ...

1 Tuners

The vintage style brass tuners found on all #26 model guitars present these instruments with a classic look.

3 Cutaway Body

Venetian cutaways offer access to the upper frets while adding beauty to these fine instruments.

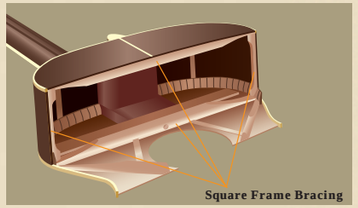


2 Multi-Ply Neck Designs

The five-piece necks on the #36 and #26 models are carved from a single laminated block that features two layers of padauk—an extremely hard wood used for marimba tone bars—sandwiched between three layers of mahogany. This design creates a neck that is exceptionally strong and stable—great for those players who prefer low string height. The #16 and #6 model instruments utilize similar 3-ply design of rosewood between two layers of mahogany.

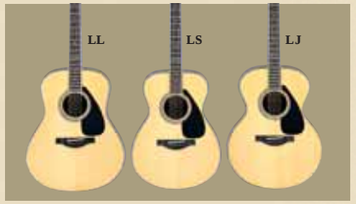
Cases Offer Outstanding Support and Protection

Newly developed hard and form cases are designed to provide your L-Series guitar with excellent support and protection. They offer a stress-free environment that will extend the life of your valuable instrument while keeping it safe.



4 L series original Bracing Designs

All L-series guitars benefit from a new non-scalloped bracing design that delivers tone that is thick and well focused.
The #36 and #26 model instruments add a square bracing design which utilizes side braces to connect the brace closest to the sound hole on the top, to its opposite brace on the back. This arrangement transmits string resonance to the back much quicker, causing the entire instrument to come alive with bass response, which the player feels as well.



5 Body Selection

Whether you prefer a full-sized LL original jumbo, small sized LS body , or medium jumbo-sized LJ, the choice is yours. Each of these body styles is represented in each class letting you choose the instrument that meets your requirements for sound, style, and affordability.

6 Bridge

The bridges on all new L-Series guitars offer more overall mass than their predecessors to deliver greater tone from these instruments. Their designs feature smooth lines and edges to keep the playing surface unencumbered.

A.R.E. (Acoustic Resonance Enhancement)

A·R·E·

A.R.E. (Acoustic Resonance Enhancement) is an original wood reforming technology developed by Yamaha. Instruments made with woods processed with this technology produce a tonal richness that is like vintage instruments that have been played for years. This technology is currently applied to the tops on L Series 6 model acoustic guitars (pages 26,27,28) and LX Series 9 model acoustic electric guitars (pages 4,5,6).

A.R.E technology uses precision controlled humidity and temperature to manipulate the molecular properties of the wood into a more acoustically ideal condition (similar to the molecular characteristics of woods in instruments that have been played for years). The process is chemical free making it an environmentally friendly process as well.

The following alterations lead to their corresponding acoustically ideal conditions.

- Enhanced low range sustain produces rich sound and thick tone.
- Increased high range response and decay produces a sharper tone and simultaneously controls dissonance.

The graphs shown below are from actual acoustic spectral measurements taken under controlled conditions with a current L series guitar and a new L series guitar with A.R.E.
Notice the enhanced low range sustain and improved high range attack on the A.R.E. guitar. It is also clear that high range dissonance has a shorter delay after the attack. This is hard proof that A.R.E. is effective at producing the desired changes in the wood's acoustic characteristics. These instruments have received high marks from a great number of musicians.
Most of their evaluations are identical to evaluations for guitars that have been played for years. Comments such as "excellent resonance", "warm", "mature", "well settled", and "clear" were common terms used in the evaluations.

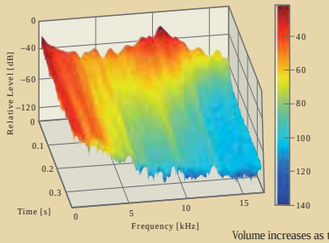
- Patents already registered

Japan Patent # 3562517
United States # US6667429 B2
and other countries

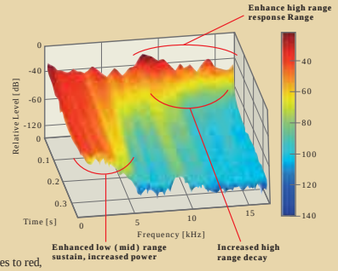
- Patents Pending

Europe (20 countries)

Normal Guitar (Current L Series)



A.R.E. Guitar (New L Series with A.R.E.)



Volume increases as the color changes to red, and decreases as the color changes to blue.

Accessories

YT-150

GUITAR/BASS AUTO TUNER

YT-250

CHROMATIC TUNER

YT-100

GUITAR/BASS AUTO TUNER

- Indicators: Pitch indicator, Tuning guides
- Tuning Notes: GUITAR 7B, 6E, 5A, 4D, 3G, 2B, 1E
  BASS LB, 4E, 3A, 2D, 1G, HC
- Input: Input jack(6 monaural), Built-in microphone
- Power Source: Two AAA(R03/LR03) batteries
- Dimensions: 97(W) X 50(H)X 18(D)mm (3.8" X 2.0" X 0.71")

Yamaha tuners offer quick and accurate tuning of your instruments. Tuners are equipped with built-in microphones for easy tuning, or electric instruments can be connected directly to the tuner. Easy to read indicators facilitate quick and accurate tuning.

QT-1/QT-1B/QT-1BR

QUARTZ METRONOME

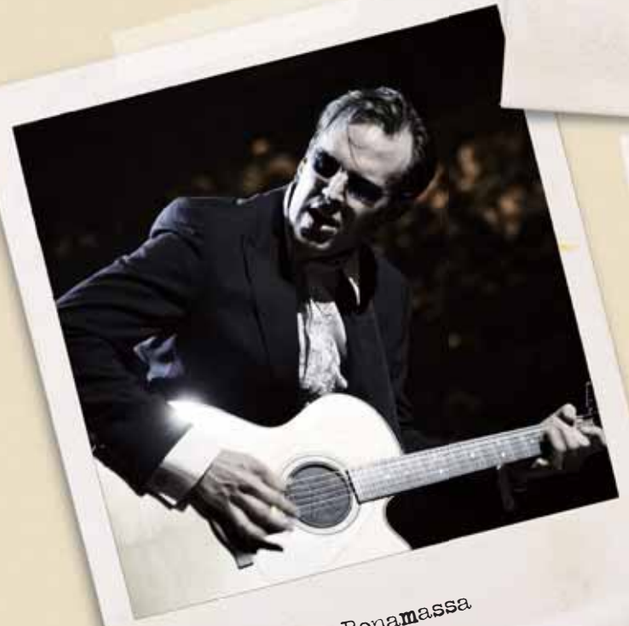
The QT-1 quartz metronome offers soft or bright sound settings, volume control and a flashing LED atop its unique design. Tuning notes over a one octave range are provided in half-step increments with adjustable standard pitch.

ARTISTS

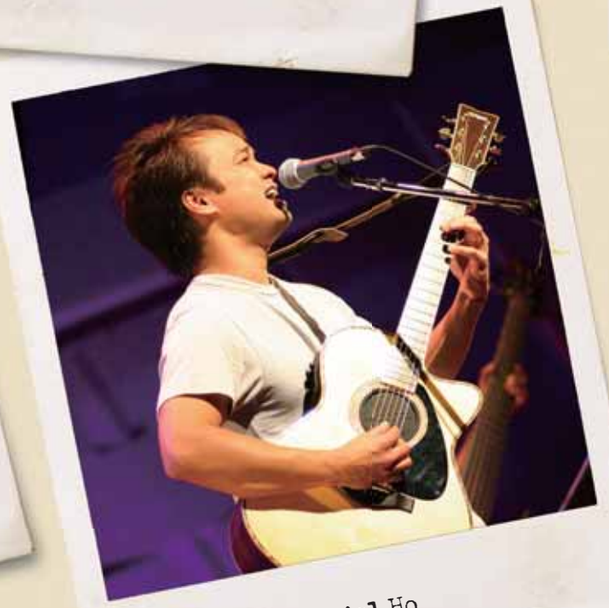
Steve Lukather

Josh Gooch

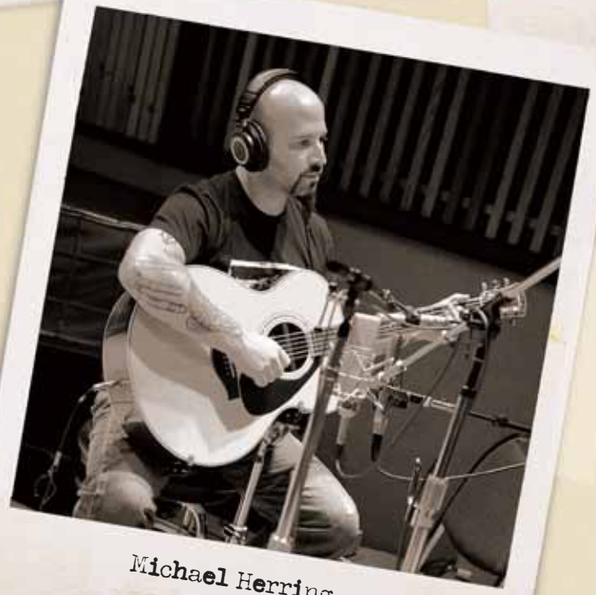
Annekei



Joe Bonamassa



Daniel Ho



Michael Herring

Yamaha Acoustic Guitars Essential Knowledge and The Yamaha Difference

Yamaha's true strengths as a guitar maker are not apparent in product brochures or specifications, but they are clearly reflected in the sound, playability, dependability, and overall quality of every guitar that bears the Yamaha name. "The Yamaha Advantage" includes information that will hopefully provide a clearer picture of the prodigious resources and effort that give artists who choose Yamaha a significant musical advantage.

Woods

Top

Finger Board & Bridge

Back & Sides

Elements of Sound

Bracing – thin strips of wood glued to the underside of the guitar's top – is, in addition to the type and cut of the wood used, one of the most important elements influencing the guitar's volume and tone.
Bracing applied to the back and sides also has an effect on sonic performance. The bracing configuration used can mean the difference between the success or failure of an instrument, and ideally will complement and enhance the qualities of the woods used and the instrument's overall design. Too much bracing or braces that are too heavy will result in a dead sounding guitar. At the other extreme – too little bracing or braces that are too light – the guitar might sound unfocused and boomy, and the top may be prone to distortion and breakage.

L Series

Non-scalloped, 90° X-type bracing. 8 non-scalloped braces deliver tone that is thick and well focused.

FG/FS Series

Non-scallop, X-type bracing design. Delivers deep lows full of presence that are unique to the Yamaha sound, and a clear upper end. Response is clear and tight.

APX Series

Non-scalloped X-type bracing design. Delivers a well-balanced sound when played acoustically. Oval soundhole offers thicker middle highs that are unique to the APX sound.

CPX Series

Non-scalloped, X-type bracing positioned closer to the sound hole enhances low-end. Overall rich sound with good response and powerful lows.

Craftmanship

Even with the advanced manufacturing technology available today it simply isn't possible to entirely automate the production of first class acoustic guitars. The complexity of the task in addition to the need for constant awareness of the materials being used and the ability to minutely adjust for variations is beyond the scope of available technology.
Machines do play a vital role, but there is no substitute for the skill and sensitivity of experienced craftsmen at many stages during the production of fine musical instruments.

In addition to factories in Japan, Yamaha operates guitar factories in China and Indonesia that are run in the same way. From raw materials to production processes, Yamaha maintains the same demanding standards at all factories to ensure that every instrument that bears the Yamaha logo delivers the fit and finish plus the sound and playability that we intend and our customers have come to expect.

Quality Control from concept to service

Yamaha takes the concept of "quality control" way beyond simply checking finished products for defects. In fact, Yamaha maintains dedicated staff and certified world-class facilities that are devoted solely to quality control, ensuring that all products are designed, developed, manufactured, shipped, and serviced with maximum quality maintained throughout the entire process. The Yamaha quality control process can be broadly divided into 6 phases that begin at a guitar's conception and continue for long after it is sold and in the player's hands.

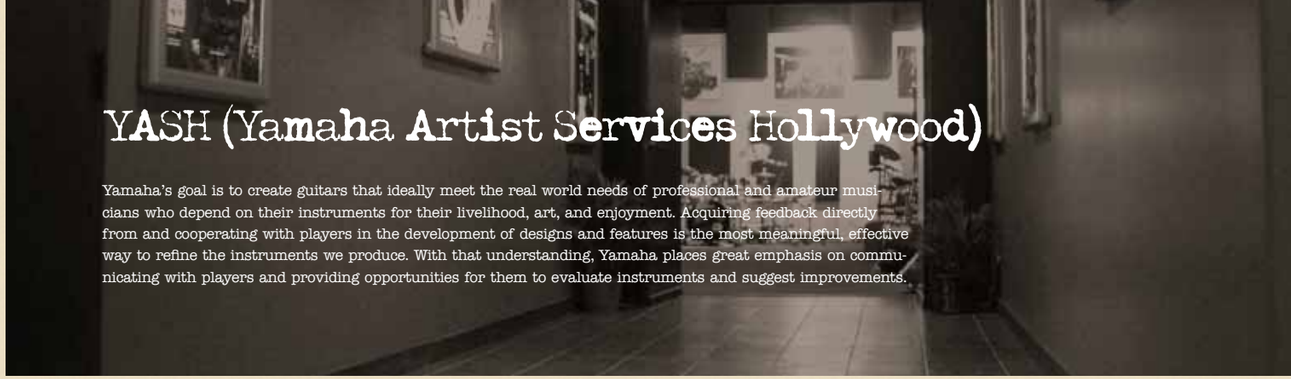
1: Virtual Review – Creating Quality on Paper
2: Initial Prototype – Ideas Become Reality
3: Pre-production Prototype – Refining the Process
4: Production – Non-stop Quality Control
5: Spot Checks and Feedback from the Field –Continued Vigilance
6: In the Player's Hands – Lasting Quality

Severe Quality Testing

Since quality cannot be fully assured on the basis of theory alone, it becomes necessary to subject actual instruments and parts to "controlled abuse" that tests their actual performance, stability, and reliability to extremes. Yamaha maintains a number of facilities dedicated to physical testing and quality control – including the world-class Yamaha Quality Support Center that houses some of the most advanced and sensitive testing facilities for electronic devices available anywhere, plus some tortuous durability tests that are almost shocking in their severity.

The Ultimate Goal

The ultimate goal of Yamaha quality control is total customer satisfaction. That not only means delivering guitars that are stable and reliable, but also instruments that fulfill the player's musical needs and are capable of growing and improving along with the player. And when a problem occurs, responsive and effective support becomes an essential element of the quality equation as well. Easier said than done. Like the products themselves, quality management must continually evolve to keep pace with continuously changing markets, user needs, and technology. Yamaha is right at the leading edge.



YASH (Yamaha Artist Services Hollywood)

Yamaha's goal is to create guitars that ideally meet the real world needs of professional and amateur musicians who depend on their instruments for their livelihood, art, and enjoyment. Acquiring feedback directly from and cooperating with players in the development of designs and features is the most meaningful, effective way to refine the instruments we produce. With that understanding, Yamaha places great emphasis on communicating with players and providing opportunities for them to evaluate instruments and suggest improvements.

YASH is located at the heart of the LA music scene. Most artists are keenly aware of their own needs as well as those of other musicians around them, and are usually happy to evaluate prototypes and share ideas and opinions on how instruments can be improved whenever the opportunity arises. Thus the quality of Yamaha guitars is not only dependent on the designers, craftsmen, and support staff at Yamaha's guitar divisions and factories, but also to a large degree on the players who use them.

Specifications

L Series

		LLX36C	LSX36C	LJX36C	LJX36CP (NEW)	LLX26C	LLX26	LSX26C	LJX26C	LJX16CP (NEW)	LLX16	LLX6A	LJX6CA	LL36	LS36	LJ36	LL26	LS26	LJ26	LL16	LL16-12	LL16L	LS16	LJ16	LL6	LS6	LJ6
Top	Solid Engelmann Spruce A.R.E	●	●	●	●	●	●	●	●	●				●	●	●	●	●	●								
	Solid Engelmann Spruce										●	●	●							●	●	●	●	●	●	●	●
Back & Side	Solid Rosewood	●	●	●	●	●	●	●	●	●	●			●	●	●	●	●	●	●	●	●	●	●			
	Rosewood											●	●												●	●	●
Neck	5ply (Mahogany,Padauk)	●	●	●	●	●	●	●	●					●	●	●	●	●	●								
	3ply (Mahogany, Rosewood)									●	●	●	●							●	●	●	●	●	●	●	●
Finger Board / Bridge	Ebony	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Body Depth	100 -125 mm (3 15/16"- 4 15/16")	●		●	●	●	●		●	●	●	●	●	●		●	●		●	●	●	●		●	●		●
	100 -120 mm (3 15/16"- 4 3/4")		●					●							●			●					●			●	
Nut Width	44 mm (1 3/4") LL16-12: 46 mm (1 13/16")	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
String Lengh	650 mm (25 9/16") LL16-12: 634 mm (25")	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Tuning Machine	Die-cast Gold	●	●	●						●	●	●	●	●	●	●				●	●	●	●	●	●	●	●
	Open Gear (Vintage Finish)				●	●	●	●	●								●	●	●								
Color	NT	●	●	●	●	●	●	●	●	●				●	●	●	●	●	●	●	●	●	●	●		●	●
	NT, T, BS																								●		
	NT, BS, TBS, BL										●	●															
Finish	Gloss (Nitrocellulose Lacquer)	●	●	●										●	●	●											
	Gloss				●	●	●	●	●	●	●	●	●				●	●	●	●	●	●	●	●	●	●	●
Preamp	System62 SRT				●					●																	
	System60 3way A.R.T.	●	●	●		●	●	●	●		●																
	System57CB 3way A.R.T.											●	●														
Standard Accessory	Hard Case	●	●	●	●	●	●	●	●					●	●	●	●	●	●								
	Form Case									●	●	●	●							●	●	●	●	●	●	●	●
Page		4	5	6	6	4	4	5	6	6	4	4	6	26	27	28	26	27	28	26	26	26	27	28	26	27	28

FGX/FX/FG/FS/F/JR Series

		FGX730SC	FGXT20SCA	FSX730SC	FSXT20SC	FJX730SC	FJXT20SC	FX370C	FX310A	FG750S	FG740SFM	FG730S	FG720S	FG720S-12	FG720SL	FG700S	FG700MS	FS720S	F370	F310	JR2 (NEW)	JR1
Top	Solid Spruce	●	●	●	●	●	●			●	●	●	●	●	●	●	●	●				
	Spruce							●	●										●	●	●	●
Back & Side	Nato		●		●		●	●					●	●	●	●	●	●	●			
	Rosewood	●		●		●						●										
	Meranti								●											●		●
	Flamed Maple									●	●											
	Mahogany Finish UTF (Ultra Thin Film)																				●	
Neck	Nato	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Finger Board/Bridge	Rosewood	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Body Depth	100 -125 mm (3 15/16"- 4 15/16")					●	●															
	100-118 mm (3 15/16"- 4 5/8")	●	●							●	●	●	●	●	●	●	●					
	100-120 mm (3 15/16"- 4 3/4")			●	●													●				
	96-116 mm (3 3/4"- 4 9/16")							●	●										●	●		
	80-90 mm (3 1/8"- 3 9/16")																				●	●
Nut Width	43 mm (1 11/16")	●	●	●	●	●	●		●	●	●	●	●		●	●	●	●	●	●	●	●
	46 mm (1 13/16")							●						●								
String Lengh	650 mm (25 9/16")	●	●			●	●			●	●	●	●		●	●	●					
	634 mm (25")			●	●			●	●					●				●	●	●		
	540 mm (21 1/4")																				●	●
Tuning Machine	Die-cast with Vintage Plastic Pegs									●												
	Die-cast Chrome (TMW28)													●								
	Die-cast Chrome (TM29T)	●	●	●	●	●	●	●			●	●	●		●	●	●	●	●			
	Covered Chrome								●											●		
	Opened Chrome																				●	●
Color	NT, DSR, OBB, BS, BL												●									
	NT, DSR, CBA, TBS, BL																	●				
	NT, TBS, BL							●											●			
	NT, TBS VCS											●								●		
	NT, BS BL	●	●	●	●	●	●															
	NT,TBS																				●	
	VCS										●											
	NT								●	●				●	●	●	●					●
Finish	Gloss	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●		●	●	●		
	Top:Gloss Back&Side:Satin																				●	●
	Satin																●					
Preamp	System58							●														
	System56CB 1way A.R.T.	●		●		●																
	System55		●		●		●															
	System53								●													
Standard Accessory	Gig Bag																				●	●
Page		14	14	15	15	16	16	14	14	30	30	33	33	33	33	33	33	34	34	34	36	36

CPX Series

		CPX15II	CPX15NII	CPX15WII	CPX15SII	CPX15SSII	CPX1200 (NEW)	CPX1000 (NEW)	CPXT700II (NEW)	CPXT700-1EII (NEW)	CPX500II (NEW)
Top	Solid Spruce	●	●	●	●	●	●	●	●	●	
	Spruce										●
Back & Side	Solid Rosewood						●				
	Flamed Maple							●			
	Nato								●	●	●
	Indian Rosewood	●									
	Walnut			●							
	Quilted Mahogany				●						
	White Sycamore		●			●					
Neck	Mahogany	●	●	●	●	●	●				
	Nato							●	●	●	●
Finger Board/ Bridge	Ebony						●				
	Indian Rosewood	●	●	●	●	●					
	Rosewood							●	●	●	●
Body Depth	95-115 mm (3 3/4"-4 1/2")	●	●	●	●	●	●	●	●	●	●
Nut Width	43 mm (1 11/16")	●	●	●	●	●	●	●	●		●
	46 mm (1 13/16")									●	
String Lengh	650 mm (25 9/16")	●	●	●	●	●	●	●	●		
	634 mm (25")									●	●
Tuning Machine	Die-cast Gold (TM-29GB)						●				
	Die-cast Gold (SG-301)	●	●	●	●	●					
	Die-cast Gold (TM-29G)							●			
	Die-cast Chrome (TM-29-T)								●		●
	Die-cast Chrome (TMW28)									●	
Color	VS, TBL						●				
	NT, TBL,BS,UM							●			
	NT, BL, DSR, SDB, T								●		
	NT, BL ,OVS, DRB										●
	NT	●								●	
	BW		●								
	AVS			●							
	SDB				●						
	MOB					●					
Finish	Gloss	●	●	●	●	●	●	●	●	●	●
Preamp	System59 3way A.R.T.	●	●	●	●	●					
	System62 SRT						●				
	System63 SRT							●			
	System64 1way A.R.T								●	●	
	System65										●
Standard Accessory	Form Case						●				
Page		9	9	9	9	9	10	10	10	10	10

APX Series

		APX1200	APX1000 (NEW)	APXT700II (NEW)	APXT0512 (NEW)	APXT700IL (NEW)	APX500II (NEW)	APX500IFM (NEW)
Top	Solid Spruce	●	●	●	●	●		
	Spruce						●	
	Flamed Maple							●
Back & Side	Solid Rosewood	●						
	Flamed Maple		●					
	Nato			●	●	●	●	●
Neck	Mahogany	●						
	Nato		●	●	●	●	●	●
Finger Board/ Bridge	Ebony	●						
	Rosewood		●	●	●	●	●	●
Body Depth	80-90 mm (3 1/8"-3 9/16")	●	●	●	●	●	●	●
Nut Width	43 mm (1 11/16")	●	●	●		●	●	●
	46 mm (1 13/16")				●			
String Lengh	650 mm (25 9/16")	●	●	●		●		
	634 mm (25")				●		●	●
Tuning Machine	Die-cast Gold (TM-29GB)	●						
	Die-cast Chrome (TMW-28)				●			
	Die-cast Chrome (TM-29T)			●		●	●	●
	Die-cast Chrome (TM29G)		●					
Color	NT, TBL	●						
	NT, MBL, PW, CRB		●					
	NT, BL, SDB, BS, VS			●				
	NT, BL, OBB, OVS, VW, RM						●	
	NT					●		
	NT, BL				●			
	OVS							●
Finish	Gloss	●	●	●	●	●	●	●
Preamp	System 62 SRT	●						
	System 63 SRT		●					
	System 64 1way A.R.T			●	●	●		
	System 65						●	●
Standard Accessory	Form Case	●						
Page		12	12	12	12	12	12	12

Silent Guitar

		SLG150NW (NEW)	SLG110N (NEW)	SLG110S (NEW)
Body	Maple	●	●	●
Frame	Maple/Rosewood	●		
	Maple		●	●
Neck	Mahogany	●	●	●
Finger Board	Ebony	●		
	Rosewood		●	●
Bridge	Rosewood	●	●	●
Nut Width	52 mm (2 1/16")	●		
	50 mm (2 15/16")		●	
	43 mm (1 11/16")			●
Tuning Machine	Gold with Vintage Plastic Pegs	●	●	
	Die-cast with Vintage Plastic Pegs			●
String Lengh	650 mm (25 9/16")	●	●	
	634 mm (25")			●
Color	LAB	●		
	NT, BM, TBS		●	●
Pickup	B-BAND	●	●	
	L.R.BAGGS			●
Page		18	18	18

*Specifications are subject to change without notice.